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A R T

O F

M U S I C K.

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By JOHN FREDERICK LAMPE.

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*For Man, Nature's Minister and Interpreter, doth and understands so much, as he hath by Operation or Contemplation observed of Nature's Order ; nor can know or do any more.*

Lord BACON's Preface to Advancement of Learning.

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T H E

## P R E F A C E.

*THESE* few Sheets have been the Labour of Years, and I hope not ill bestowed, if my Endeavours have succeeded to form Rules for Musick from the Principles and Dictates of Nature accomplishing her own Work.

As to what I have said against the most material Principles of the ancient Writers upon Musick I hope my Readers will find in this Treatise sufficient Reasons for rejecting them, and will approve of my disavowing Errors, tho' of never so long a standing.

I am not insensible, that this Work may be in Danger of being opposed as a Novelty, but from those who can or will reflect, I fear no Opposition.

Let

*Let it not be thought, I elevate myself above another, or pretend to set myself at the Head of the Science, my Endeavours have been to make Discoveries to improve myself and others, but if I have found out the Mine, I don't pretend to engross the Treasure.*

*I have given but few Rules, its true, but they are followed by Examples that I hope show the Force of my Reasoning, and perhaps more then could be expected in so short a Piece.*

*If the Rules I have laid down are good, solid and just, arising one from the other by natural Order, the Foundation is well laid, so that we may build upon it, without Fear of Confusion, and raise the Superstructure with due Beauty and Symmetry of Parts, and such who judge and think for themselves, will approve them; to the serious Thoughts therefore of the Candid and Judicious they are recommended.*

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T H E





T H E

*Art of Musick.*

THE just Title that *Musick* hath had to the Preferance of all other Arts and Sciences, from the earliest Accounts of Time, hath been fully agreed to by the best Historians. Delight is certainly the Centre of every Man's Wish, and that *Musick* has the Power to give it, by engaging our Attention, and working upon our Affections, must be allowed; it has such a transcendant Mastery over our Passions as to be able to turn us surprisingly from one to another, which is evident almost to every one who hears *good Musick*, they find themselves touched, but few know the Reason why they are so; but this Knowledge cannot be attained without first obtaining such *Principles* as are necessary for forming the *true Grounds of Musick*, and these *Principles* must be first taken from *Nature* (*for there they are founded, and formed upon observing her Operations*) and being duly connected, and strongly

B impressed

impressed on our Minds, enable us to form right Conclusions, and to bring the Work to Perfection; the whole Performance must be put into such a Method and Order that it be uniform throughout, and consistant with itself; by this Means there will arise a lasting Satisfaction to the Party, who will be surpris'd with the pleasing Variety which creates the *Harmony*.

Those who set out on other Principles, or on their own Notions, governed by no Rules, (or such as ought to be none,) let their Genius be ever so great, yet are they led into Mistakes and Absurdities, and they will never be able to produce any thing correct, or even worthy Notice, and if any thing *pretty* happens to be found among Heaps of Inconsistances, we can be only sorry that a good Genius had been no better taught.

The original Cause of the Mistakes, that have been made by some of the most learned among the Ancients in *Musick* was, that they took their first Principles from the *Mathematicks*, and by endeavouring to make *Musick* subservient to Numbers and Lines, and by calculating Proportions, have done themselves infinite Prejudice, but enduring Thousands of Years in a Manner uncontrouled, and the

the latter Age fettered by Custom, those looked no farther, but took all they had found for all that could be found, and these *rarely* venture out of their Steps, but take from them every thing upon Trust, and sacrifice their Judgment and Understanding to the Authority of the Ancients, and meanly give up the great Prerogative of thinking and judging for themselves.

Had it been duly considered, that the Knowledge of the Nature of all Sounds depend upon the Sense of Hearing, they would have easily found, that *Musick* is not confined to *Mathematicks*, nor would they have taken so much Pains, to settle a System upon such Principles, which (*were they strictly followed*) would deprive us of the greatest Part of the *Beauties* of Musick.

It is true, Sounds may have as exact Proportion as Numbers, Lines, or Bodies, and may be calculated Arithmetically, but this destroys the great Variety of succeeding Harmonies, and therefore *Musick* must have other *Principles* then such as are built upon the *Mathematicks*.

Nature has given us musical Sounds, by which the Soul of every thinking Creature must be touched, who has any tolerable Ear



for Musick, to affect them with *Mirth, Sorrow, or Surprise* in a greater or lesser Degree; can *Mathematicks* furnish us with such Principles as are proper upon these Occasions?

Indeed it must needs (to the Considerate) appear a Work that requires all our Attention, to gain a clear Conception of the several Changes of human Passions, and so to manage them as to *raise* or *fall* them by *musical Sounds*, where every Thing should rise and fall, only according to *Nature*; to have the pleasing Variety of Sounds ever before us, and as it were the Eye of the Soul turned upon the Performance, and here we must reach as far as we can, tho' we fall short at last; since the greatest Master can say no more then that they are acquainted only with some few Turnings and Windings in this great Labyrinth; and the Reason may be this, as the judicious *Locke* observes, whose Words I beg leave to quote on this Occasion, “ How much the Imperfection of accurately discriminating Ideas, one from another, lies either in the Dullness or Faults of the Organs of Sense, or Want of Accuteness, Exercise, or Attention in the Understanding, or Hastiness or Precipitancy, natural to some Tempers, I will not here examine; it suffices to take Notice, that this is one of the Operations that the Mind may reflect

“flect on, and observe in itself; it is of that  
“Consequence, to its other Knowledge, that  
“as far as this Faculty is in it’s self dull, or  
“not rightly made Use of, for the distinguish-  
“ing one thing from another; so far our No-  
“tions are confused, and our Reason and Judg-  
“ment disturbed and mislead.”

To know only the right Use of Concords,  
the Preparations and Resolutions of Discords,  
or to make Subject upon Subject, without  
knowing how *to touch the Passions*, the Work  
most probably will be dull, flat, and insipid.

Sounds may be clapt together (without all  
this) after a regular Method; but what Pas-  
sion will be affected by it, unless Anger, at a  
dull and heavy Performance, or an inconsi-  
stant Piece of Stuff; and instead of some-  
thing to please, he will find nothing worthy to  
listen to.

But by fixing our Thoughts on the before-  
mentioned *Principles*, inspired by Fancy, and  
Reason assisting to keep due Order and Me-  
thod, we shall discover infinite Beauties, and  
vast Variety of *Expressions* in Musick, the  
more we know, the more we shall wish to  
know, as perceiving tho’ Knowledge be gained  
every Day, yet the boundless Prospect of

Fancy and Invention lies open, Reflection will branch out Variety of beautiful Images, which if disposed in a proper Manner, must produce the desired Effect, by a regular and nervous Performance to instruct and please.

Such Performances, and only such, ought to be allowed the Name of *Musick*: We should therefore search after the beautiful Effects of Nature, to find out which we must proceed by *Reflection, Experiment, and Practice*, and if this is duly continued, it will lead us regularly on, to surmount such Difficulties as may lie in our Way, and make the Performance answer up to the great Pains and Care bestowed upon it.

As sweet Sounds and harmonious Changes are absolutely necessary to the great End of giving the Soul delight by *Musick*, the Performer's Endeavour should be to improve himself to it as much as possible, but all the Power of Art is not sufficient, unless the natural Sound of a human Voice is musical, or the Tone of an Instrument sweet; but let Nature produce a fine Voice, Art can make such Improvements in the Expression and Taste, as will strike the Passions much stronger, and give greater Satisfaction.

*Art*



*Art* refines and embellishes the Materials which Nature produces, teaches us to enliven the Subject, and to dispose every thing to the best Advantage, and opens to the Mind a vast Space of Beauty, and Variety by Experiments; Judgment confirms what is really good, and gives solid and pleasing Thoughts.

That *Art* is of the greatest Consequence to the Improvement and Embellishment of Musick cannot be denied; as for Instance, the Duration of one single Sound, by simple Nature, may be produced of an equal Loudness or Softness; yet by *Art* we are experimentally taught, that the Duration is made sweeter, more beautiful and delightful, by encreasing of Loudness, which is called swelling of a Sound, and the Decreasing into Softness, which may be called the dying away of a Sound, and if accompanied, with an Undulation or Waving, strike the more.

A human Voice, strictly speaking is superior to all Sounds *in Musick*; I don't mean human Voices in general, but only such as exceed even the Sound of Musical Instruments in Sweetness, Clearness, and Equality of Notes, such as *Art* has brought to Perfection, gaining Liberty and Expression, they are

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Jewels rare to be found, thoroughly polish'd,  
and as such are inestimable in their Value.

There is such a Delicacy in the *Expression of a human Voice*, that instrumental Performers can't do more wisely then to imitate it, and endeavour to express its Beauties; and here I recommend, as of singular Use to Learners, the frequent Hearing of great Singers, and learning their *Expressions* by which they will attain to a *fine Relish of Execution*, and in Practice distinguish themselves from all others, who have not had such great Helps, as excellent vocal Performers to learn from.

By *Art* and Application a human Voice may be made stronger and louder, to be able to fill the Ear, and by its bold Expressions and plump Tone to make the beautiful Contrast of Loud and Soft, to express the difficult Passages with Ease, to gain a greater Compass, to produce more mellow and clearer Sounds, and make them more equal, and to express the most emphatical Words, properly, which will also be found true in Regard to Sounds on Instruments.

To strengthen the Voice artificially, by musical Loudness, is of so great an Advantage to the Performer as it not only makes him capable of expressing himself in a pathetic, and in  
here

heroic Manner, but he is able to excite the Passions of Anger, Fury, and Dispair, and by a surprising Transition can move the opposite Passions, as his Subject requires; and these beautiful Changes cannot be too much admired,

Those that cannot reach to that Degree of musical Loudness, fall short in this great Point, the Boldness and Dignity of the Subject is lost for Want of due Force and Strength of Sound to support it.

By loudning a Voice by no means must be understood straining or bawling; or on an Instrument too much forcing the Strings or Bow, or overblowing, which Nature abhors, and is always shocking to the Ear.

For Want of knowing the true Operations of *Nature*, and a Method to follow her, nothing is more common then to find Pieces designed for agreeable Entertainments, turned into a confused Noise; *Nature* will not be forced, as we may observe, by the Difference of the Sound of a String, if the Pulsation is too violent, the String, instead of producing agreeable Sounds, makes a jarring Noise, which can be of no Use in *Musick*.

To



To avoid this, and to encrease the Sound into *musical Loudness*, the Performer must rise gently, and in a swelling Manner in the Throat, Reed, or Pipe, and manage the Bow in the same Way; the best Musick must fail in its Effect, unless every Performer knows how to keep within *the Bounds* of proportionable Loudness, which otherwise must unavoidably drown some other Part; each should be distinguished by the Ear, and for that Purpose should keep their due *Strength*, as they receive the *continued Melody*, or embellish the same with a softer *Accompaniment*; this carefully observed will prevent bad Performers from endeavouring to distinguish themselves by the Noise they make, lead them into a *Relish* of the Performance, and teach them not to prejudice a good Piece of Musick, and thereby destroy the Satisfaction the *Virtuosi* endeavour to give you.

Nature shows us, that a regular Motion and Time is required for the well performing of musical Sounds, we should carefully observe to proceed from one Sound to another, in their due Time prescribed, and this well observed, in changing of Sounds *loud and soft, tender and bold Expressions* shows a good Piece in its greatest Lustre, and cannot but delight; a few Performers of this Kind give greater Pleasure  
and

and Satisfaction then Numbers of such, who do not keep close, and give true Attention to the *leading Part*, which directs the Unity of the Sound and Expression.

The Reason why so many grand Chorus's (the most noble Pieces human Nature is capable of, to show *Musick* in its full Strength) are so miserably torn and shattered, is from the great Number of indifferent Performers, (commonly intermixed with fine Voices) who by their bawling and straining so overpower the others, the Delicacy of the good Performer is lost; this generally arises from the weak and imperfect Impression such Persons have in their Minds of the Nature of Harmony, they have not sufficiently learned how to distinguish nicely its Variety, and therefore blunder on for Want of better Knowledge.

But when the Mind becomes acquainted with the Melody formed from *the natural Connection of Sounds*, and considers the Analogy and Dependence of others upon these, this leads us into a real Knowledge of *the Nature of Musick*.

By the various beautiful Relatives (if I may be allowed that Expression) which form *Harmony*, we find it a Matter past Dispute that  
its

its first Principles must be taken from *Nature only*. The wonderful pleasing Effects of various Sounds agreeing together, has been the Study of the most Learned in all Ages, in Hopes from thence to form a true System of *Musick*, which they might have succeeded in, had they considered them as established by *the universal Law of Nature*.

The ancientest *Systems* of this Kind, that History lays before us, are very superficial; the Ancients had so confined, so narrow a Way of Thinking, in regard to musical Harmony and its Relatives, that no doubt they were ignorant that there was a *Chain of Relatives in the Nature of Sounds* that must not be broke; the Want of this led them into such Difficulties as they were never able to surmount, but had they taken their first Principles and Directions from *Nature herself, in her free Operation* (the best and surest Guide) they would have ever been finding out new Beauties, nor wanted fresh Materials to enrich this Science.

It may perhaps be objected in Favour of those ancient Systems of *Musick* that the Historians who wrote of them not being cotemporary with the Philosophers, whose Systems they were, by the Injury of Time, and the Length of Tradition; the Description of those Systems



Systems fell vastly short of what they really were, and that they might have been in a perfect State, however imperfectly handed down to us, but this can have no Weight, if it is considered how absurd it must be to imagine, that the most valuable Part should be entirely lost, and that less worthy Notice preserved.

All Ages have had their Men of Sense, who could always distinguish good from bad, better from worse, and no doubt on't were very cautious of rejecting any thing that materially tended to the Improvement of this Science.

But it is further manifest, that Musick has from Time to Time been improved, augmented, and enriched, brought to greater Perfection than it was by any of those Ancients, and even their musical Instruments can bear no Comparison with those in Use at this Day; how much so ever in those early Times they might be charmed with the little Knowledge they had of Musick.

*Pythagoras*, as History tells us, having found out some Species of Harmony, had he not forced, but consulted *Nature*, and not neglected that *Sense*, that can only truly and nicely distinguish Sounds, and which gave him the first Hint, had he made Use of Numbers and Words

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Words, only to assist the Memory, he might, as he was a studious and a wise Man, have made a wonderful Progress in this Science.

Had he listned to the Duration of the different Sounds of a String, in its *free* Vibration, what then must have been his Surprise at the *Harmony* he would there have found, when he was so astonished at the Sounds of Hammers.

The Sense of hearing is certainly more essential to *Musick* than any other of the Senses; as the Eye is either pleased or displeased by the Object, so is the Ear by Sound, and the Ear, not the Eye, must distinguish its *Beauties*; even a blind Man may gain such an Impression of Harmony, as must be allowed can make an excellent Performer, as well as a good Judge of Musick; and some who know not any thing of *Musick* can tell, if a Song (their Ear has been acquainted with) be sung in, or out of Tune, altho' they are ignorant of the *Proportion* or *Measure* of those Sounds, and nothing is more common then for ignorant Fiddlers to tune their Fiddles by *fifths*, altho' they have no Knowledge of their respective Proportions, and this is done by the Help of the Ear only.

He

He that tunes his Voice, or an Instrument, thinks not of, or perhaps knows not, either the Proportion of his Voice, or the Measure of the Strings, yet by the Impression he hath gained of *Harmony*, and by the true Assistance of the *Ear*, he makes the Sounds throughout agreeable to practical *Harmony*.

Another Instance, that the Impression of Sounds, conveyed by the Help of the *Ear* to the Mind, has a stronger and more surprising Effect than by the Assistance of proportionable Numbers or Measures is, that if one single Sound is made on an Instrument in the usual Pitch, a skillful Master will immediately name it without having the Advantage to hear or compare it with another, and by Sounds conveyed to the Mind (*and there fixt*) by the Help of the *Ear only*, the Learner without any other Assistance, can produce the same Distances at any Time, without any *mathematical* Assistance, and therefore *the Ear*, not the Eye, stands our best Friend in establishing the Properties, natural Qualities and Distances in *Harmony*, nor has the Sight any Share in Relation to its *first Principles*.

I have dwelt the longer upon this Point, it being absolutely Necessary to show how Mistakes



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takes first began, and the Reasons why those Systems were not brought to greater Perfection, and that a much perfecter one is required in *Musick*. That eminently great Man *Lord Bacon* has observed in his Treatise of the Advancement of Learning, that *Antiquity deserves that Reverence that Men should stay awhile, and stand thereupon, and look about to discover which is the best Way; but when the Discovery is well taken, then not to rest there, but cheerfully to make Progression.*

I am very far from denying the Praises due to the Merit of the Ancients for their Endeavours, but Reason and Experience convinces me, they ought to be no Patterns for us in *Musick*, since their Systems are founded on such defective Principles.

It is surprizing to find, that not an Author (to the best of my Knowledge) who hath written about *Musick* ever pointed at a Method by which to try the various Relations of musical Harmony, to distinguish and dispose Sounds in such a Manner as the Learner might at once receive Delight and a thorough Impression, without which he must have a very imperfect Notion of *Musick*.

Those

Those who have been inclined to study thoroughly to learn the *Grounds* of Musick, have for the most Part, for want of some Rules to guide them better, been obliged to make Use of the Scores of the best Masters they could get, in order to learn their Manner, and pick and cull here and there for Principles to begin with; thus groping in the Dark, its no Wonder if they lost their Way, such Pieces of Musick being only Samples of the Composers *Fancy and Taste*; what Pains, Labour, Doubts, and continual Apprehensions of setting out wrong, attend Beginners of this Kind is inexpressible, I remember it too well myself, which put me first upon seeking for the *true Principles* of Musick, from which the Learner might regularly improve, without so great and almost fruitless Fatigue of Body and Mind. From *Nature* therefore I take my first Principle, and from thence form my first general *Rule*, how to find the *Quality* of Sounds, with their proper Species and Relatives, and show the Reasons for the Variety of Movements, from Harmony to Harmony; and upon this Head I can find nothing has been said to the Purpose; notwithstanding the great Number of large Volumes extant.

By striking one of the *biggest or longest Strings* on a Harpsichord or Spinnet, and carefully listning to it, we may hear different harmonious Sounds, during the Vibration of that String, this *Nature freely* gives us; and were not the Modification of those united Sounds we hear on *one String* different, we could not distinguish any more than one Sound, nor can they be conveyed to the Mind, but by the Help of the *Ear*, and as this is more or less perfect, the Mind more or less perceives the *Truth, Beauty, Nature, and Variety* of the produced Sounds; and whatsoever Sounds a *nice Ear* is either incapable of hearing, or bearing, cannot regard musical Harmony.

How this *Experiment* may be looked upon at first Sight I know not, but I am sure as simple as it may seem, the curious and attentive Experimenter will find this leaves Nature to her own *free Operation*, and by the Motion or Vibration of *one single String* gives a perfect Connexion, or Chain of *Harmony*: And from this great Original of musical Sounds, as from the Fountain Head, all practical Harmony is naturally and truly derived.

Nature



*Nature* therefore having given us these Sounds in her free Operation, they should be strongly impressed and fixed on the Mind, so as to always have them in Readiness in the Memory; and to do this, we but follow what is used in Practice, which is to repeat the same Sounds or Cord very often on the Harpsicord, from which the other Instruments are tuned; which is done on Purpose to give such an Impression as to enable the Performer to put his Instrument in the same Pitch; then comparing one *Sound* with another (not one String) higher or lower (*not mathematically*) but *musically*, that is to hear the Sounds together, then one after another, by this means the Mind perceives their different agreeable Qualities and Effects.

By gaining thus the *Impression* of one Species of *Harmony*, the Mind, by forming an inward Melody, is capable of forming any Species of Harmony, of the same Kind, either higher or lower, which is called *Transposition*, which repeated and compared with others, in the same Manner, become familiar to the Mind. A Variety of melodious Sounds being thus imprinted in the Memory, the Mind can silently within itself form *Airs*, and repeat *Songs*, and the Soul as sensibly touched as if it was heard from

C 2

without

without from Voices or Instruments. A Composer often composes without an Instrument, and a Performer makes his *Airs, Humours, Graces, or Fancies* extempore, many of which are oftentimes almost quicker than Thought.

*Nature* out of her Abundance has given us such a necessary Combination, such Relations, and Qualities, such beautiful and sprightly Connections, such Elegancies of the constituent, as well as ornamental Parts of *Musick*, that it requires diligent Application, *accurately* to distinguish their several various Modifications; this is the Business of experimental *Philosophy*, and here *Art* must keep as close to *Nature* as possible, nor is *Art* ever so perfect as when it imitates *Nature* most.

*Nature* in her free Operation, by one Pulse of a String in the Pitch of *AA*, gives the following combined Sounds, and their Species of Harmony, as in Example the First, Plate 1.

*A*. sounding with *AA*. the Ear distinguishes an agreeable Resemblance and Affinity of Sounds between them, with this Distinction only, that *A*. is of a higher and smaller Tone than the *AA*. and mutually give harmonious Sweetness; and for this Reason a Violon called

p. 20.  
Ex. I.

Ex. II. ee

Plate 1

Diagram illustrating the intervals between the notes of the vocal parts in Ex. II. The diagram shows the following intervals:

- First Treble (aa) to Second Treble (e):  $g^\sharp$
- First Treble (aa) to First Counter (e):  $bb$
- First Treble (aa) to Counter Tenor (c\*):  $b$
- First Treble (aa) to First Tenor (a):  $a$
- First Treble (aa) to Second Tenor (E):  $E$
- First Treble (aa) to Bass (A):  $A$
- First Treble (aa) to Double Bass (AA):  $AA$
- Second Treble (e) to First Counter (e):  $e$
- Second Treble (e) to Counter Tenor (c\*):  $c^\sharp$
- Second Treble (e) to First Tenor (a):  $a$
- Second Treble (e) to Second Tenor (E):  $E$
- Second Treble (e) to Bass (A):  $A$
- Second Treble (e) to Double Bass (AA):  $AA$
- First Counter (e) to Counter Tenor (c\*):  $c^\sharp$
- First Counter (e) to First Tenor (a):  $a$
- First Counter (e) to Second Tenor (E):  $E$
- First Counter (e) to Bass (A):  $A$
- First Counter (e) to Double Bass (AA):  $AA$
- Counter Tenor (c\*) to First Tenor (a):  $a$
- Counter Tenor (c\*) to Second Tenor (E):  $E$
- Counter Tenor (c\*) to Bass (A):  $A$
- Counter Tenor (c\*) to Double Bass (AA):  $AA$
- First Tenor (a) to Second Tenor (E):  $E$
- First Tenor (a) to Bass (A):  $A$
- First Tenor (a) to Double Bass (AA):  $AA$
- Second Tenor (E) to Bass (A):  $A$
- Second Tenor (E) to Double Bass (AA):  $AA$
- Bass (A) to Double Bass (AA):  $AA$

The musical score consists of seven staves, each with a clef and a key signature of one sharp (F#). The staves are labeled as follows:

- aa. First Treble
- Second Treble
- e. First Counter
- Counter Tenor
- First or Second
- a. First Tenor
- E. Second Tenor
- A. Bass
- Double Bass

Ex. III.

Diagram illustrating the intervals between the notes of the vocal parts in Ex. III. The diagram shows the following intervals:

- First Treble (e) to Second Treble (e):  $e$
- First Treble (e) to First Counter (c\*):  $c^\sharp$
- First Treble (e) to Counter Tenor (b):  $b$
- First Treble (e) to First Tenor (a):  $a$
- First Treble (e) to Second Tenor (g\*):  $g^\sharp$
- First Treble (e) to Bass (a):  $a$
- First Treble (e) to Double Bass (AA):  $AA$
- Second Treble (e) to First Counter (c\*):  $c^\sharp$
- Second Treble (e) to Counter Tenor (b):  $b$
- Second Treble (e) to First Tenor (a):  $a$
- Second Treble (e) to Second Tenor (g\*):  $g^\sharp$
- Second Treble (e) to Bass (a):  $a$
- Second Treble (e) to Double Bass (AA):  $AA$
- First Counter (c\*) to Counter Tenor (b):  $b$
- First Counter (c\*) to First Tenor (a):  $a$
- First Counter (c\*) to Second Tenor (g\*):  $g^\sharp$
- First Counter (c\*) to Bass (a):  $a$
- First Counter (c\*) to Double Bass (AA):  $AA$
- Counter Tenor (b) to First Tenor (a):  $a$
- Counter Tenor (b) to Second Tenor (g\*):  $g^\sharp$
- Counter Tenor (b) to Bass (a):  $a$
- Counter Tenor (b) to Double Bass (AA):  $AA$
- First Tenor (a) to Second Tenor (g\*):  $g^\sharp$
- First Tenor (a) to Bass (a):  $a$
- First Tenor (a) to Double Bass (AA):  $AA$
- Second Tenor (g\*) to Bass (a):  $a$
- Second Tenor (g\*) to Double Bass (AA):  $AA$
- Bass (a) to Double Bass (AA):  $AA$

The musical score consists of four staves, each with a clef and a key signature of one sharp (F#). The staves are labeled as follows:

- First Treble
- Second Treble
- First Counter
- Counter Tenor
- First Tenor
- Second Tenor
- Bass
- Double Bass

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a double Bass, and a double Bassoon gives such a Spirit to musical Performances when play'd in Octaves with the four String Bass and Bassoons.

*E.* the *third Sound* taken from *Nature*, sounding with its principal *A A.* has a more beautiful Effect, the Sound of *E.* to *A A.* is perceived to be quite of another Kind or Species, but that a middle Part is wanting to better connect the Harmony, and if *A.* is put to fill up that Vacancy, the Harmony is augmented and made more pleasing.

*a.* the *fourth Sound*, produced by *Nature*, sounding with *A A.* we perceive it to be of the same Species, but at a greater Distance than any I have mentioned from *A A.* and makes a greater Contrast between *high and low* Sounds than any beforetreated on.

This may serve for a Maxim; a *Treble* sets off a *Bass-part* more than a *Counter Tenor*, and a *Counter Tenor*, more than a *Tenor Part*. If *A.* as a Medium, be sounded with *A A.* and *a*, they being all of one Kind or Species, and at such a Distance from each other (altho' it be Harmony) yet there's not half the Power and Beauty in it as *A A.* sounding with *A.*

and *E.* because *E.* is a different Kind, and fills up the Parts better.

The two *extream Parts* of Harmony therefore, should never be so far asunder, as that the intermediate Space cannot be properly filled up.

If *E.* is added to the Harmony of  $\left\{ \begin{array}{c} a \\ | \\ A \\ | \\ AA \end{array} \right\}$  as

another middle Part, this  $\left\{ \begin{array}{c} a \\ | \\ E \\ | \\ A \\ | \\ AA \end{array} \right\}$  (although

the principal ground Note *AA.* is strengthened with two Octaves of its Kind) yet the different Nature of the *E.* has such a Power, that it wants no Support of another of its Kind, and cannot be either overpowered or weakened by any of the other three Sounds, and by adding the other *EE.* the Smoothness and Delicacy that Nature produced in the before mentioned Harmony would be spoiled.

The



The *fifth* Sound produced by Nature (practically called *c. sharp*) is distinguished to be of a different Species from any before mentioned, and at so far a Distance from the principal Ground Note, that altho' *A.* is added, it cannot fill up the Vacancy so as to give full Satisfaction.

But if *E.* is added to them, (even without *A.*) the *Ear* conveys a greater Satisfaction to the Mind than with any of the foregoing Species, and by adding the *a.* according to the *Rule of Nature* to the *A.* the Harmony is more compleat. And altho' there is found three Sounds of one Kind, *viz. A A. A. a.* and the *E.* of another, yet they cannot diminish the Power of *c. sharp*; but should we add another of its Kind to it thereby we should destroy that admirable Equality of Sounds, which has so much Power to please. Which is a convincing Argument, how much it is the Business of a Master to observe closely the Dictates of *Nature*, if they would ever reach the peculiar Elegancy and Beauties of *Musick*. It is an intollerable Fault to pretend to exceed her, by flying upon the Wings of crude indigested Fancies: We should spoil, not enrich the Harmony, by filling up with additional Concords the Vacancies.

*Nature* must be *nicely* treated, she will not be crouded nor left at more Liberty then she directs herself; and as she has given us Sounds in their best Disposition, it would be unpardonable not to follow her. *c. sharp* being inclosed, by *Nature*, with the two higher Sounds *e.* and *a a.* there being four of the first Kind, *viz.* *A A. A. a. a a.* two of the second *E.* and *e. c. sharp* being the only one of its Species, though at so great a Distance from the original fundamental Note, and that *Nature* has placed it beyond the Compass of the second Octave, and the *E.* as the first of the second Species, by natural Order, stands beyond the Compass of the first Octave, or nearer to the Ground Note, yet is *c. sharp* no Ways weakened or diminished in the Strength and Beauty of its Sound.

What Art or Invention could otherwise have attained to what *Nature* has given us? Could all the Rules of the *Mathematicks* by Numeration, Mesuring, &c. have given us such delightful and compleat Impressions of Harmony? Or would not such Mathematical Principles have destroyed the peculiar Niceties, fine Touches, or *Master Strokes of Nature*, and the Piece appear without any Spirit or Life?

Therefore

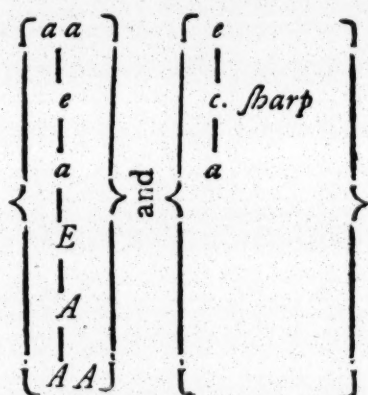
Therefore we ought to take all our *Rules* from the free Operation of *Nature*, and as its *Species of Harmony does not exceed the Compass of three Octaves*; we ought to make it a *Rule*, that such a Compass is sufficient to form the compleatest Number of Parts in any musical Piece, nor is there any Occasion for the fourth Compass of an Octave, by which the two Extrems (I mean the highest and the lowest Part sounding together) must be too far asunder; and even within the Compass of three Octaves, the further the two Extrems are from one another, the more middle Parts are required to fill up, and of Consequence the nearer the two Extrems, the lesser Number are required, which is the Reason, why *Solos* of a *Treble* Part are commonly accompanied in a more delicate Manner by another *Treble*, or *Counter Tenor* Instrument, to keep the Melody of both Extrems closer, and to produce a more tender Harmony.

This is directed by Nature, who gives us the lower Parts more distanced then the higher, which always keep nearer and closer together; therefore a true *Bass Melody* ought to abound with large *principal* Intervals, and the *Treble Melodies* with the smaller.

As



As *Nature* has established but three different Species or Kinds of Sounds to make a perfect Harmony, it necessarily follows, that all other Sounds have their Derivation and Being from one of those. Two single Parts of a different Kind give us a greater Taste of Harmony, than three or four of one and the same Sort and Species, and six different Sounds of two Sorts do not enrich the Harmony so compleatly as when but three are sounded of a distinct different Species to each other, as



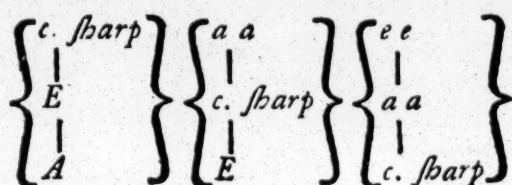
A Sound of a different Species is essentially Necessary, to compleat a *perfect Harmony*, and no others should be brought into Composition, when a *full Harmony* is required.

These

These three essential Parts may vary in their Situation without a Vacancy, and according to natural Order, as



within the Compass of an Octave, or with a Vacancy between each beyond the Compass of an Octave,



and this is to be done always keeping *Nature* in View to imitate her Delicacy.

But he that sounds the Cords on an Organ or Harpsicord in four Parts with his left Hand, with the lowest Sounds, intending to fill the Harmony as much as his Thumb and Fingers can take, strives against Nature, can be no competent Judge of what he is about, and loses the Delicacy there is in the Situation and doubling of the Parts.

If to the Example, or Cord above, any other Sound should be added of a different Kind or Species, we should discern, that something was wanting to come after, and so either it is imperfect, or makes the whole harsh and disagreeable, therefore we may be certain that *this Species of Harmony* wants no Addition, and is capable of itself to give full Satisfaction, and the Mind finds a perfect Beginning and End.

As *Nature* establishes perfect Harmony by Sounds of *three different Kinds*, it is a very discommendable Piece of Practice to endeavour to gain new Harmony, by comparing only two Sounds of a different Kind, without having any Regard to the *Third*, and I think it cannot be possible to have a just Discernment of the due Relation and Production of Sounds, to discover the Varieties of *Harmony*, without first being perfectly well acquainted with the Harmony of the *first Species as Nature gives it us*. We must always mind to follow the Traces she has made, or we shall fail after all our Labour, and at best make but a Piece of Deformity of that, which otherwise might have had all its regular Features.

The



The Impression of the Harmony of the *first Species* being fixed in the Memory, they may be transposed (as I have said) compared, and the Cords will be found to be of the same Quality, with this Distinction, that they are in a higher or lower Pitch. One Sound, tho' of never so small a Distance from the other, has its Species of the *three principal Sounds*, but each Harmony must be properly introduced, so as there may be *harmonical Relation* and *musical Connection*; therefore on the Doctrine of harmonical Relations (*called Modulation*) depends the *Art* of acquiring and changing the Harmony, and forming the Melodies.

If we keep close to *Nature*, and proceed from the Harmony of *AA.* to that of *EE.* that change has a melodious and agreeable Effect, provided the Parts are moved regularly and conformable to one another, but ill Management will spoil any Thing, as when the Harmony has not a sufficient Variety of different, regular, suitable Melodies of the Parts.

To move the Parts at Random is intollerable in *Musick*. He must be very lucky this Way, that hits on any Thing worth Observation.

The

The Sounds of the following Harmony *E E.* direct the Parts in the foregoing *A A.* either to continue the Sound, or to change, and yet keep their proper Course, which if done distinctly, gives the Mind an agreeable Pleasure and Satisfaction.

But the Parts made use of, ought to be well considered, and we should reflect upon the *Time* of their Motion, their continuing and changing the Sounds, where they vary or not, to observe where there is Variety required in one Part, and none in the others.

They don't vary in Regard to *Time*, when they continue or move together, but they do, when their Sounds proceed one after another, nor is there any Variety in the Parts in changing the *Quality* of Sounds when they proceed together to another of the same Species or Kind, by repeating the same Distance, some of which the Ear is not pleased with, when continued, as the Sequel of Octaves in Parts design'd for different Melodies, and Fifths.

The Sequel of *Thirds* and *Sixes*, provided they ascend or descend according to the *Nature* and *Quality* of their Sounds, the intended Melody gives Satisfaction.

Parts

Parts vary with only changing the Quality of a continued Sound, called a holding Note, and others by their moving, produce new Species of Harmony.

In Point of *high and low*, those Parts give no Variety when they ascend or descend together by the same Degrees, or rise or fall together by the same Sort of Skippes: But the Variety lies in ascending or descending by Degrees of different Kinds, or skipping together of Distances of different Quality.

The innumerable beautiful Turns, that may arise from this *Ocean of Variety*, where something always new and delightful is to be found, is worthy our closest Attention, that the Parts may be set off, with just *so much Variety* as may make the Performance *brilliant* without being *glaring*, and by a due keeping, to give *Nature* her Due, this will give inimitable Grace to the Composition.

Too little Variety can hardly gain Attention, much less give Satisfaction, where the Mind has gained an Impression of the pleasing Effects, Parts make in Contrast with others, but how delighted must they be to hear one Part continue the Sound, and at the same Time  
others



others move, some quicker, others slower, together, or one after another, and all in a fine regular Order by their proper Duration ; some Parts ascending or descending together, others moving contrary to one another, the one ascending, the other descending by Skipps, or moving by Degrees, some by full, some by half Tones.

If we try the Harmony acquired by *Transposition* of the *fifth E E.* being compared with *A A.* standing in the Situation *Nature* give them us in the following Manner

<i>a a</i>	.	.	.	.	.	.	.	.	<i>e e</i>
<i>e</i>	.	.	.	.	.	.	.	.	<i>b b</i>
<i>c. sharp</i>	.	.	.	.	.	.	.	.	<i>g. sharp</i>
<i>a</i>	.	.	.	.	.	.	.	.	<i>e</i>
<i>E</i>	.	.	.	.	.	.	.	.	<i>b</i>
<i>A</i>	.	.	.	.	.	.	.	.	<i>E</i>
<i>A A</i>	.	.	.	.	.	.	.	.	<i>E E</i>

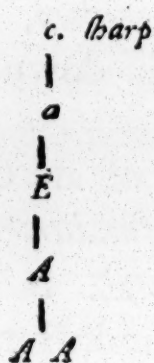
We find the Parts and Distances of the second Column seem to have the same Affinity to one another, have the same Quality in Regard to each other as those of the first, but that these  
are

are of a higher or sharper Nature, which is all that the Sense gives us to distinguish them by.

Thus *bb.* is of a sharper Nature than *e.* in the first Column, and *g. sharp* is of a sharper Nature than *c. sharp*.

The Use of this Observation will appear the better by changing or moving of the Parts in the *first* Harmony to the *second*, imitating the great Rule of *Nature*, so that the same Number of *seven Parts*, and the *same natural Situation* of Sounds as are found within the Compass of the first Species of Octaves return to the same again, which will give us the *Modulation* as in Example the Second, Plate I.

The Distance from *g. sharp* to *E E.* is not so far as *a a.* to *A A.* yet it is as compleat a *Harmony* as



We cannot be too careful in duely ordering the *Variety* which is absolutely necessary to give  
D Life

34      *The ART of MUSICK.*

*Life and Fire* to the Performance either by extending the *Compass* and *Situation* of the Parts in one *Species*, or contracting them in another. The Increase or Decrease of the Number of *Distances* in the Parts by the *Modulation* of Harmony is essentially necessary for forming a *fine* Piece of Musick.

The fundamental *E E.* as in the last Example, hath but *two* of its Kind, *b.* has *no other* of its Species, but like the *E.* under it, they are supported and strenghten'd by their respective *Unijons*.

The Sounds of the *second* Species of Harmony *E E.* are heard in the same Order as those of the *first*, and provided the Parts take and change their Distances, either more or less, conformable to their high and low Nature, this Part of Modulation must be infinitely the best in Point of its *Delicacy* and *Freedom*, and by the *Rule Nature* herself has laid down.

*A.* in the Nature of an *Octave Bass* properly moves with its *fundamental A A.* in the same Distance. Here *E.* being a low *Tenor Part* continues its Sound, but making Part of two *different Species* of Harmonies or of two *different Concords*, therefore varies its *Quality*. That Part beginning *with a.* here in the Situation



ation of a *higher Tenor* varies its Motion by ascending, then descending by a lesser Distance than the *Bass*, practically call'd a *full Tone*. That Part, which begins with *c. sharp* as a *Counter Tenor* part descends, and then ascends, by a *full Tone*, by a contrary Motion to the last mentioned Part and the *Bass*. The *e.* as a higher *Counter Tenor* or *low Treble* Part, introduces again a Continued Sound of the same Kind as *E.* below it, which shows, that in a compleat Number of Parts one continued Sound with another of its Kind in a higher or lower Position is necessary.

The *Part* beginning with *a a.* descends and ascends again by a *smaller* Distance, Space, or Interval, then the *Part* beginning with *c. sharp*, which the *Ear* distinguishes presently by lowering, or flattening the *a a.* till to the Sound of *g. sharp*, or by rising or sharpening the *g. sharp* till to the Sound of *a a.* no Sound or Distance is to be found betwixt them, that causes any sensible Alteration in the *Effect* of that *Melody*, which these two Sounds, called *Half a Tone*, produce together, but when *c. sharp* is lower'd or flattened before the *b.* is heard, there is a Sound practically call'd *c. natural* or *b. sharp*, which distinguishes itself between them, and appears so strong, there is a *different Melody* from that made by *c. sharp* going

to *b.* which is a plain Demonstration that nothing under the *Value* of half a Tone is capable of giving Variety in *Melody*.

We percieve plainly the Power of Harmony by *Modulation*, and the absolute rising given to a Sound by the *g.* sharps absolute Motion into *a a.* and the Mind so much looks for it, that if we form the Melody in the Part downwards as *g.* sharp into *e.* we think still the Sound goes from *g.* sharp, to *a a.* and by leaving out the *a a.* the principal Part of Melody is wanting and the Modulation of the Species of Harmonies (tho' never so good in themselves) seem imperfect and give not the Satisfaction desired.

By such *Order* and Disposition of Sounds as these we attain the true Knowledge and Reason, how to *compose* in Harmony without burthening the Memory with a Multiplicity of general Rules such as are mentioned in the Treatise of Harmony, dedicated to *all Lovers of Musick*; I own when I first took the second Edition of this Book in my Hand, *altered enlarg'd* and *illustrated* as the Title Page inform'd me, my Expectation was so great, that I can hardly relate the Surprize I was in, when I found such manifest Blunders in the very Beginning of the Book, And here I beg leave to take Notice,  
*that*

that it is for the sake of Truth and Improvement of Knowledge, for the clearing of Doubts and for the Good of Lovers and Professors of the Science, and no other Inducement, that I make here some few Observations upon that Treatise.

The learned Author in his Introduction pag. the 5th says: " Thus much is sufficient to  
 " explain some of the general Terms, relating  
 " to Composition, that are made Use of in this  
 " Treatise, which we produce, not as pre-  
 " tending to give in it full and compleat In-  
 " structions for every thing, that concerns Mu-  
 " sick; but only as an Essay to incite the able  
 " and learned Professors of this delightful Art,  
 " to apply themselves, not only to the retrieving  
 " what of it may have been lost or neglected,  
 " but also to the discovering of such Improve-  
 " ments, as may be necessary to the further  
 " Perfection of it."

Altho' I do not presume to the Title of Learned and Able, yet my *Endeavours* are for the *Discovering* such Improvements, as are necessary to the further Perfection of this delightful Art, which I hope will be a sufficient Excuse to the Author, for the few following Remarks on his Treatise, more especially, when no greater Liberty is taken with him, then he himself hath taken with another, in Pag. 69.



and 70: he says: a very ingenious Author,  
 “ that Publish’d, in 1721. a Treatise of Mu-  
 “ sick, concurs with others in running down  
 “ the Hexachords, which ’tis plain, he did  
 “ not perfectly understand the Use of: &c.”

We shall see how well acquainted our Author is, with the Subject, he treats upon; he says Pag. 1st. *Concords*, are those Intervals, whose extreme Notes being founded together, are agreeable to the Ear. They are Eight in Number *viz.* The Unison, the Octave, the Fifth, the Fourth, the Third Major, the Third Minor, the Sixth Major, and the Sixth Minor.

Here our very ingenious Author makes the Unison a *Concord* and gives it the Name of one, and gives the foregoing Reason for it, because of its being an *Interval* whose extream Notes being founded together, is agreeable to the Ear.

Who but this Author ever call’d the Unison an Interval? or can think that the Unison can be heard founding *extream* Notes. I think more beside the Matter he could not be; had he perused the antient Authors *upon Musick* there he wou’d have found quite the contrary asserted, Euclid says: *Consonantia est Mixtio duorum*

*duorum, sonorum acuti Scilicet and gravis.* Zarlin in his harmonical Demonstrations, R 2 D 1 gives the following Definition of a Concord, *Consonanza propriamente detta, e Mistura ò compositione di Suono grave, & diacuto, la quale soavemente & uniformemente viene all' Udito.* And again in Part 2. Chap xii of his Institutions: *La Consonanza nasce, quando due Suoni, che sono tra lor differenti, senza alcun Suono mezzono, si congiungono concordevolmente in un Corpo.* And Chap 15 Part 2. describing an Interval thus: *l'acuto & il grave sono gli estremi dello Intervallo.* And he gives the further following Definition of a Unison in the third Part Chap. ii. of his Institutions: *Unisono è una Adunanza di due, over piu Suoni, o voci equali, che non fanno alcuno Intervallo—Questo non si pone tra le Consonanze & tra gli Intervalli—l'unisono è solamente principio della Consonanza o dell' Intervallo, ma non è Consonanza, ne Intervallo—& perche ogni Consonanza si ritrova tra due Suoni distanti per il grave & per l'acuto; i quali fanno uno Intervallo & è Mistura o compositione di suono grave & di acuto: però non havendo l'unisono alcuna di queste Qualità, non lo possiamo chiamare per alcun modo ne Consonanza, ne Intervallo.* He goes on to give an Instance of a certain Philosopher, who proved by a Musical Example the Difference between a Concord and a Unison and

and then says: *Meritamente adunque è chiamato l'unifono, quasi di un suono solo.* Nichola Vincentino lib. 2. della *Prattica Musica* & Zaccaria Tevo, say the same of the Unifon: Tevo says Part iii. Chap. ii. Pag. 114. *L'unifono che deriva dal Latino, e tanto vale quanto a dire: vox unius soni non si deve dire propriamente Consonanza, ma ex vi vocabuli & efformationis. unifonanza perche in sostanza non è suono diverso, mà ben si replicato, che perciò diremo non essere, nè Consonanza nè Dissonanza, mà principio & radice di quell'e.* It is needless to make any more Quotations since every Author that comes to my Hand says, that a *Unifon* is *no Interval*, and therefore it is not, or ought not to be reckon'd among the Number of *Concords*, even according to this Authors own Definition of a *Concord*, and if this be true it must necessary follow that his Number of *Eight Concords* must be reduced to *Seven*.

This Definition of *Concords*, by our Author if a Thing may be said to be defined, (which it's plain he did not perfectly understand) and the Consequence he draws from it, is the Parent of many gross Mistakes, and must give the Reader very little Appetite to go thro' the Work, more especially (altho' he is not alone  
in



in this) thro' his whole Treatise he gives his *Rules and Definitions*, but does not for the Generality give us the Reason why *it is* or *must* be so, and why not otherways; Assertions is no *Proof* and Rules laid down, without the *Reasons* upon which they are founded ought to have as little Weight. What Satisfaction a Reader gains by being barely told, it is *so* and *so*, without a Reason given to convince his Understanding, by our Authors Treatise before us, sufficiently appears.

After having so well defined what Concords are, our Author brings in the *fourth* for one, whose extream Notes being sounded together are agreeable to the Ear, and in Pag. 2. he says The Unison, Octave, Fifth, and Fourth, are called *perfect* Concords, because they are more agreeable to the Ear then any of the others, which are therefore call'd *imperfect* Concords, and in the very next Line he says: We must observe, that in a composition of *two Parts only*, the *Fourth* is always used as a *Discord*; and immediately after he says: That the Discords are distinguished by their *Extreams* when sounded together, being *disagreeable* to the Ear.

This seems to be a manifest Contradiction, why is the Fourth in *two Parts* used as a Discord, it being as he says a *perfect Concord*?  
Why

Why only this and no other *Concord*? And why are the *Thirds* and *Sixes* always used as *Concords* in two Parts, and yet as he says: They are imperfect, and are less agreeable then the *Fourth*? Some Authors say: the *Fourth* is absolutely a *Discord*, not only in *two*, but *more* Parts, and endeavour to give a Reason for it: Others say: Hear it, it sounds *sweet*: Others again say: It does not, that it is a deceiving Sweetness, and not so agreeable as a *Concord*, compare, say they, and sound the *Fifth* against it, and you will find it so, which when done, he perceives that the *Fourth* has nothing near the *Effect*, falls very short of the Harmony the other causes. Some Authors are for helping the *Fourth*, and make it a *Concord* by joining the *Sixth* to it, which others object against, who say the Nature of *Concords* are perceived as two Extrems of a lower and higher Sound, and that therefore the *Sixth* being with the *Fourth* cannot alter its Nature, nor be made a *Concord* by that: But after all we find no substantial Reason given on either Side that sufficiently describes the Nature of this Interval, and consequently the proper Use of it; whether it may be *doubled as a Concord* or not *doubled as a Discord*? whether it must be *prepared and resolved*? or whether it may be used without being *prepared and resolved* by having the Property of a *Concord*? Thus it is plain, if we are not better

ter acquainted with the Nature and Property of this *Interval*, as often as it is brought into Use, so often we are liable to Error and Mistake.

We are under the same Dilemma about the Hemidiapente or *lesser Fifth*, which our Author affirms to be a *Discord*, when others say, it is a *Concord*, but less perfect, therefore they use it as *Concord* or *Discord*, but the Author before me, as well as others, conceal their Reasons (if they have any) upon which they found their Assertions, which I think in Cases where *Reasons* could be given, should never be omitted by an Author.

So in Pag, 2. this Author asserts : that the *Second* and *Seventh* are less disagreeable *Discords* than the *Sharp Fourth* and the *lesser Fifth* therefore he gives the Name of *false* Relations to these last, when the first are called *natural* Discords, this might have been better understood, had the Author thought proper to have given a Reason for introducing the Term of *false*, as a musical Term, nor can any one reasonably think that the *lesser Fifth* is more disagreeable (borrowing from him this improper Expression) than the *Second*; if properly used, it is to the full as agreeable; every *Discord* may have a particular Beauty, if rightly managed, and every



every one of them have something particular and good in it, and are necessary for different Expressions and Purposes.

When a Master lays down *Rules* in Regard to *Concords* and *Discords*, it is no doubt, but he would have you think, they are *Rules* for rightly using of them, and if such *Rules* prove good, and the Learner *rightly* uses them, can it be proper to say, one is more *disagreeable* than the *others*? when by being so used they are *all agreeable* and *equally so* by right Management; Besides *disagreeable* is as unhappy an Expression as *false* and to say *disagreeable Musick* is absolutely implying a Contradiction, since *Musick* consists in itself of those Sounds that are *agreeable*, and not *disagreeable*, and is no more *Musick* when they are so.

As the *lesser Fifth* and the *sharp Fourth*, may be formed by natural Sounds, why should they not be called *natural Discords* as well as a *Second* and a *Seventh*? having all their Derivation from the Scale of natural Sounds. Mr. *Mathefon* has been so well pleased with the *lesser Fifth*, that he has taken it to be a *Concord*, and in his third Part of his *Orchestre directs* it to be used as such.

Our

Our Author goes on in the same Page to tell us further, that the Tritonus, (otherwise call'd the *sharp Fourth*) is a *Semitone Major* less than a *Fifth*; the *Semidiapente* (the lesser *Fifth*) is a *Semitone Major* more than a *Fourth*, and the Interval which he calls the *extream flat Seventh*, is a *Semitone Major* more than a *Sixth Minor*.

But why does he not tell us first what he means by a *Semitone Major*? and what should be the Difference between that and a *Semitone Minor*? and why has he not done the same by the *Fifth*, *Fourth*, and *Sixth Minor* but hath only told us that they are Concords, he ought to have told us how many Tone Majors and Minors the *Fifth*, *Fourth*, and *Sixth Minor* contain, before he had told us, that such an Interval is half a Tone Major or Minor below or above them. The Benefit of such Information I leave to be considered.

I shall make but one Observation more at present on this Author, before I return to my Subject.

*Melody*, says our Author Pag. 3. is the Progression of Sound proceeding from one Note to another successively in a single Part.

According to this Definition given of Melody, any thing at Random may be called Melody, as they proceed from one Note to another, successively in a single Part; which I think is very evident, differs widely from it, if Learners from this Instruction, making any Sounds succeed the other, should call it Melody, and none should be found, its probable they will justify them selves at his Expence.

Our Author would have given a better Definition, had he reflected on the Principles by which Melody is formed, and fixed upon a Species of Harmony, with its mediate or immediate relative Cords to begin with.

*Melody*, I think, is a Series of Sounds, whose regular and agreeable *Succession* are expressed by a *single* performing Part, and arise from, are conformable to, or grounded upon Species of Harmonies, which are *mutually* related.

By this Definition, and what I have before mentioned in Pag. 35, & 36. we find, that what is called a *Quarter Tone* causes no Melody. *Mons. Rameau*, in his Treatise of Harmony, *Lit. M.* pag. 14. says: *On dit ordinairement qu'un*  
Mu-



*Musique est melodieuse, lorsque le Chant de chaque Partie repond a la Beautè de l'Harmonie.*  
 And pag. 138. Chap. 19. says : *Il semble d'abord que l'Harmonie provienne de la Melodie, en ce que la Melodie que chaque voix produit, devient Harmonie par leur Union, mais il a fallu determiner auparavant un Route a chacune de ces Voix pour qu'elles pussent s'accorder ensemble ; or quelque'Ordre de Melodie que l'on observe dans chaque Partie en Particulier elles formeront difficilement ensemble une bonne Harmonie pour ne pas dire que cela est impossible, si cet Ordre ne leur est dictè par les Regles de l'Harmonie.*

By repeating the same Species and Manner of Modulation, and its Melodies too often, let it be ever so pleasing in its Nature, without some new Variety in the Parts, it tires for want of fresh Entertainment ; so that we should take care to repeat the same no oftner then till the Mind has received a sufficient Impression.

A good Management of the necessary Varieties of Sounds so as to fill and not to cloy the Ear, and to shew their Force and Beauty, will be a convincing Proof of the Master's Ability and Strength of Genius.

It

It has been endeavour'd to introduce new *Expressions* of Melody, call'd a *new style* and some have succeeded so well, as to gain the Name of Men of refin'd *Taste*, and by their Judgment and Delicacy of Expression have deserved it; but this is a Flight too high, to be generally attempted, for most commonly we find those who attempt it, leave Nature at such a Distance, as to be quite out of Sight of her, they grow giddy with their Fancies, and their Performances are without *Rule or Connection*.

The *same* Species of Harmony when modulated with a Succession of its several Melodies in *one Part*, seems *new* as often as repeated; To this we owe the great Variety of Parts, this makes the Distinction between what is a performing *Through-Bass* Part, from the *natural-Bass*.

The *natural Bass* is not always proper to be heard in the *performing Bass* Part and the Reason is, that there may be a greater Variety in the Melody and Expression, that the higher Parts may appear with new Spirit and Lustre.

From this *Variety* given to the performing Parts may be taken infinite various *Melodies*, which is not to be gained by *Modulating* the  
Me

Melodies of the Parts of Harmony in their *natural* Situation.

The *Variety* in the Number of the performing Parts, consist in *the joining* the highest Sounds to the middle or lowest, making them into more or less Parts, as the Author thinks most proper, the *fewer* the Parts the more they should be enriched with *essential* Sounds.

If we consider the Number of *three Parts* only, their Harmony *cannot* be richer then by the following Sounds: as in Example III. Plate I. Because the *three different* Kinds which *Nature* produces are found as well in the *first* as following *Species* of Harmony.

In the performing of *two Parts*, the Modulation of succeeding *Thirds* and *Sixes* properly rising or falling are brilliant and engaging, because the *essential* Parts of the Harmony are always of a *different* Kind.

Yet for the *Sake of Variety* of Melodies to make the better Contrast and Expression, and to encrease and decrease the Number of the *essential* Sounds in the Parts, it is not proper to give the Parts according to their Number,

E

Sounds



Sounds always succeeding one the other of different Kind in their respective Harmonies.

The Composer sets off his Work to a greater Advantage by a due Succession of a greater or lesser Number of performing Parts sounding in the same Piece; and by keeping due Rests, gives greater Satisfaction, then if a greater Number of different Parts continually Sound thro' the whole Piece.

The Parts close well and strongly, when the *essential Melodies* end with two or three Sounds of the same Kind.

We find that descending from the *e.* to *c. sharp* in the closest Manner, we are sensible of the *Alteration* of that Melody by two middle Sounds; the lowest of which practically called *d. natural.* when sounded to the *Species* of the continued *Harmony of E.* is of so expressive a Nature, by its Power, that the *Cord* produces quite a different Effect from what it did before, and the natural, strong, bold and sprightly Quality of the foregoing Harmony of *E.* has a *tender and languishing* Effect.

Altho' this Sound *d.* does not unite so well with the *E.* and its Kind, or with  
*g. sharp*

*g. sharp*, yet it keeps the Mind in an agreeable Suspence, and makes the Cord of *E.* to be wonderfully delightful, especially when set off with the succeeding Harmony of *A.*

By this *closing* Modulation the absolute descending of the *d.* into the *c. sharp* is as distinguishable as the absolute rising of the *g. sharp* into *a.*

The various Melodies in the last mentioned Species of Harmonies may be brought into a performing Part, with a proper Regulation of Time; as a Tune, Air or Song, yet these several Melodies, tho' introduced several Ways by a Variety of Expression, if in any Thing but a short Piece could not give full Satisfaction, the Mind would want more Variety, and *other Harmonies* properly to succeed, which may be done by following the foregoing Method to acquire other Sounds and Harmonies, so that the necessary Dependance upon each other be duly observed; that the *first* Sound may stand in the Nature or represent a *fifth*, and that the *fifth* may stand as *first*.

Thus by continuing the *Transposition* of the foregoing Harmonies, so as not to break thro' the necessary Connexion, one Sound bears to another, from their natural Order, and by a

<sup>1</sup>ufficient Impression of Harmony, the Mind is capable to remove or *transpose* the Order of these Species of Harmonies, by the Melody taken from the same to another *Distance*, and from hence I presume, a *Musical System* of all the practical Species of Harmony taken from the *first* may be formed, because going from any one Sound taken as *first*, and passing thro' all the others taken and transposed in the before mentioned *relative* Manner, we come to the *first* again, as in Example IV, Plate II.

And here we find *another* Species of perfect Harmonies connected in the same relative Manner as the first (which practically are called *Cords* with a *lesser Third*, who derive their *Being* from the harmonious Sounds of the first relative Species, taken from the *free Operation* of Nature, which I have distinguished by capital Letters.

As there are only these *two Sorts* of Harmonies in Nature, a regular Succession of these must give the compleatest Variety.

But the Mind will loose a great Deal of the Satisfaction it might receive, if there is no Repetition or *proper Return* of the Harmony, without which we cannot well perceive an *ending*, and as the Modulation is much more beautiful

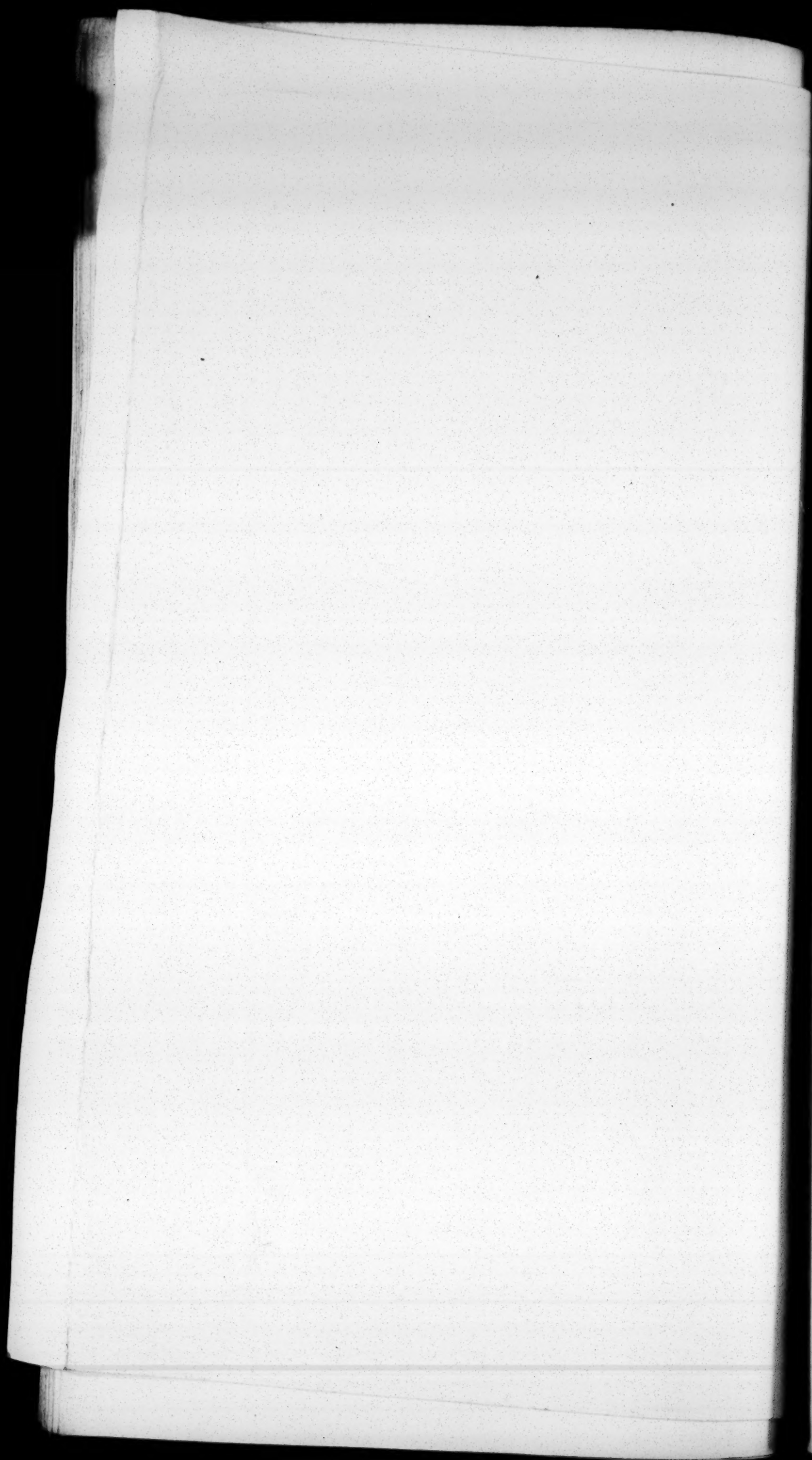


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ExIV. *p.52.* *Plate.2*

Published according to Act of Parliament 1740 B. Cole Sculp.

Ex.V. *p.54.* *Plate.3.*

Ex.VI.

Scale of the Key of C.

Published according to Act of Parliament 1740 B. Cole Sculp.





tiful, and gives a greater Satisfaction, when the Harmonies *return* regularly to their respective *Beginning*, than when they are succeeded by *others*, therefore it should be endeavour'd always to order the Modulation so as to make a *proper Return* to, or due ending with the *first* Harmony.

This necessary *Return* teaches us not to get *too far off* from the beginning Harmony, but to return to it within the *proper Time*, according to the Length of the Song, Air, &c. and therefore there are certain Bounds, or a certain Part or *Number* of relative Cords taken out of the *general System*, of which *only* and of *no others*, the Modulation of the first does consist.

From hence what is practically called a *Key* in Musick took its Foundation having its proper Limits, and a certain Number of relative Harmonies, whose melodious Distances form a certain Species of an *Octave* gradually filled up, called the System, or *Scale* of a Key.

To further illustrate this Matter, having taken out of the general System the Sound call'd C. natural, and make that the *Keynote* let its Harmony be succeed by several other *relative Cords* of a greater or lesser Third, or these be succeeded by the *Key Cord*, in return  
we

we find nothing answering our Expectation in the Modulation, except when it is made with the *Cord of the Key*, and one of its *nearest* relative Species of Harmony; according to the Manner of the Harmonies first connected and derived from those that Nature gives us, as the first Modulation mentioned from *A.* to *E.* and the Return from *E.* to *A.* so it is here from *C.* to *G.* its fifth Sound, and the Return from *G.* to *C.* its first, or from *FF.* as first to *C.* its fifth, and from *C.* to *FF.* its fundamental, so that these succeeding Harmonies of *FF. C.* and *G.* make the proper Modulation of the Melodies in the Parts of the Key of *C.* whose Harmony, it's apparent, is not the lowest, but here has a middle Situation, and the two Extreams *FF.* and *G.* are connected by the Mediation of *C.* and by that Means is immediately related to them both, as in Example V. Plate III.

By this we may conclude that all Species of Harmonies, whose Modulation give the Ear most *Satisfaction* are either the *first* (fundamental) or *fifth* Sound to the foregoing Harmony, which produces the following Order of *full and two half Tones*; as in Example VI. Plate III. the

*first* made by the two Sounds  $\left\{ \begin{array}{c} F \\ | \\ E \end{array} \right\}$  the *third*



and fourth Note in the Key, and the other by

the seventh  $\left\{ \begin{smallmatrix} c \\ b \end{smallmatrix} \right\}$  and eighth Note of the Key.

The Sounds of this Key not being mark'd in Practice, with a Sharp or Flat before them, are call'd natural, as signifying its Sounds are immediately derived from the relative Harmony of the first Species produced by Nature, as I have before shown in the *Pitch* of *AA*. so here the first lowest or fundamental Note of the relative Harmonies is *FF*.

Altho' the Harmony from *G.* to *C.* is of the same Kind of Modulation as that from *C.* to *F. F.* only *higher* by Nature, yet in Regard that *C.* is made the *Key Note*, the Harmony of *G.* as the *Cord* of the fifth Note to *C.* may have the *seventh*; in the Manner I have said before from the Harmony of *E.* to *A.* but when the *seventh* is put in the *Cord* of *C.* then the Property of this Harmony is alter'd and turned from that of a *Key Cord* to a *fifth* Harmony; here *FF.* is the *Key*, and its gradual Sounds and Relatives take the same Nature or Quality as those in the *Key* of *C.* so that *F.* consisting of the same Harmonies and *Modulation*, and having the same *Order* or System of *full and half* Tones,

*Tones*, becomes a *transposed* Key from the said original Key of C.

If we would find out the Properties of a Key with the *lesser Third* out of the general relative System, let the Sound of *a.* be made a *Key Note*, it has *c.* for its third in that System, by connecting its nearest relative Harmonies, from hence is formed a *Scale* or Order of *full and half Tones* in the same Manner as in the last Example.

The Sounds of this *Key* being taken from the first Species of natural Sounds, takes therefore the Name of an *original Key*, but ranged in a different Order from that of C. The second and third Note to the Key Note make *one half Tone*, and the fifth and sixth Note to the Key Note *make the others*.

The Harmonies of this Key are with *lesser Thirds*, when on the contrary the Harmonies of the former Key are with *greater Thirds*, which always remain in its Modulation, which is not so with this Key of *A.* or a Key with a *lesser Third*, which continues to be a Key, tho' by the Return made from the Harmony of the *fifth* to the Key Cord, the Sharp *seventh Note* to the Key Note is *accidentally* founded instead

instead of the *seventh Note*, as *g. sharp* is instead of *g.*

The Reason of this Alteration by taking *g. sharp* instead of *g.* is from the Necessity there is of a *Return* of the *Melody* to the *higher* Key Note which agrees with the Nature of the absolute Rising of the *g. sharp* into the *a.* as in Page 36. and with the other Parts well manag'd gives all the Satisfaction that can be wish'd from a *proper* Return or Close; which cannot be perceived in the *Melody* by *g.* ascending to the *a.* The *g. sharp* causes here another Alteration by introducing *f. sharp*, or the *sharp sixth Note* to the Key Note, instead of the *flat sixth Note*, or *f.* in the Key, in order to form the gradual Progression of Sounds, according to the Nature of the first Sort of *Melody*, taken from the nearest, Harmonies in the *general relative System*, which *Melody* proceeds gradually by full and half Tones, and as from the *f.* to *g. sharp* is called a *full Tone and a half*, we can make use of the *f. sharp* to ascend to *g. sharp*, they making only a *full Tone*. A Composer may (if he thinks fit) introduce another Kind of *Melody*, and use the Progression ascending from *f.* to *g. sharp*. or descending from *g. sharp* to *f.* for the Sake of a *certain* Expression, which tho' contrary to what has been said before



yet is grounded on a reasonable Succession

of two *different Cords*, the one of which

$$\begin{array}{c} a \\ | \\ F \\ | \\ D \end{array}$$

arises from the Connection of the general rela-

tive System, and the others

$$\begin{array}{c} b \\ | \\ g \\ | \\ E \end{array}$$

*sharp*

may be

made use of, to make a proper Return in the Melody to the *higher* Key Note, as I have before made appear.

If *d.* is founded with the Cord of *E.* with the lesser Third, this may lead us to the Cord of *A.* but gives us no Notion of this Cord being the *last* Return or Key Harmony, which we only find, when the *greater Third* is founded, and is perceived stronger with the *seventh* to the *fifth* Cord.

The Cord of *A.* following has the Effect of an *ending* Harmony, and gives it the Property of a *Key Cord*.

Therefore we may take this as a *general Rule*, that a Cord with the *sharp Third*, accompanied

compained with the *seventh* makes us the most sensible of its Key, whereas other Harmonies may receive different Qualities by being a Cord of the *second, third, or fourth Note*, &c. to a Key, and therefore like single Sounds are *Relatives* to several other Keys.

If several Harmonies are composed after the Manner of the *general relative System*, that is to say, to make *each* Sound (which is in the Species of an *Octave* of a Key) a *fundamental*, or a *fifth* to the foregoing or following *Harmony*, we shall find a particular *relative System* of such Harmonies, whose respective fundamental Sounds compose or fill up the *Octave* of the Key; from which a beautiful Succession of Harmonies and Melodies may be composed in as many *different Parts* as *Nature* will admit of, as for Instance in the Key of *A.* and *C.* as in the Examples, Plate IV, V, VI, VII, VIII, and IX.

In some of the foregoing Progressions, we find a Species of Sounds proper for the *Return* to the Key made by joyning the two Extrems

B. and F. causing the following Trias

F  
|  
D  
|  
B

whose

whose two *Extreams* form the Distance of a *lesser fifth*, which flat Fifth is not only necessary to *connect* the other relative Harmonies in or to the Key, but makes the succeeding *connecting* Cord or Cords, appear to greater Advantage.

Thus have I endeavoured to show, what from the Observation of Nature herself are the *first Principles* of musical Sounds, and which I humbly conceive are the *first Rudiments* of Composition; I intend further to enlarge by Experiments, Rules, and Examples upon this Science, and if I have ventured to go out of the common Way, I must stand or fall by the Judgment of the Virtuosi.

*FINIS.*



p. 59.

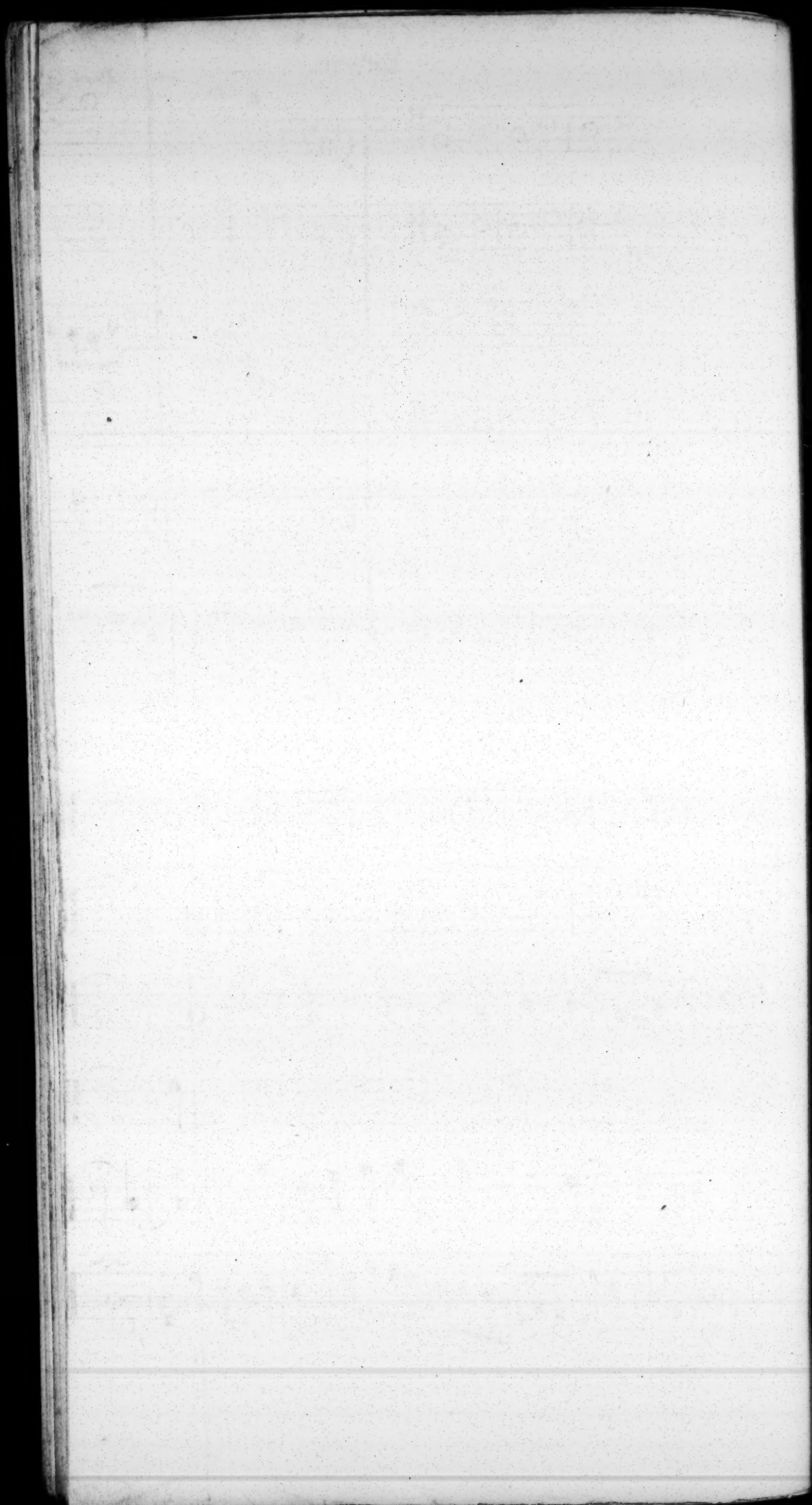
EX. VII.

Platz. 4

The first system of the musical score consists of six staves. The first three staves are in treble clef with a common time signature (C). The last three staves are in bass clef with a common time signature (C). The music is divided into two measures by a double bar line. The first measure contains a series of whole notes, and the second measure contains a series of eighth notes. The notation includes various musical symbols such as clefs, time signatures, and note heads.

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The second system of the musical score consists of six staves. The first three staves are in treble clef with a common time signature (C). The last three staves are in bass clef with a common time signature (C). The music is divided into two measures by a double bar line. The first measure contains a series of whole notes, and the second measure contains a series of eighth notes. The notation includes various musical symbols such as clefs, time signatures, and note heads. There are also some trill markings (tr) above certain notes.



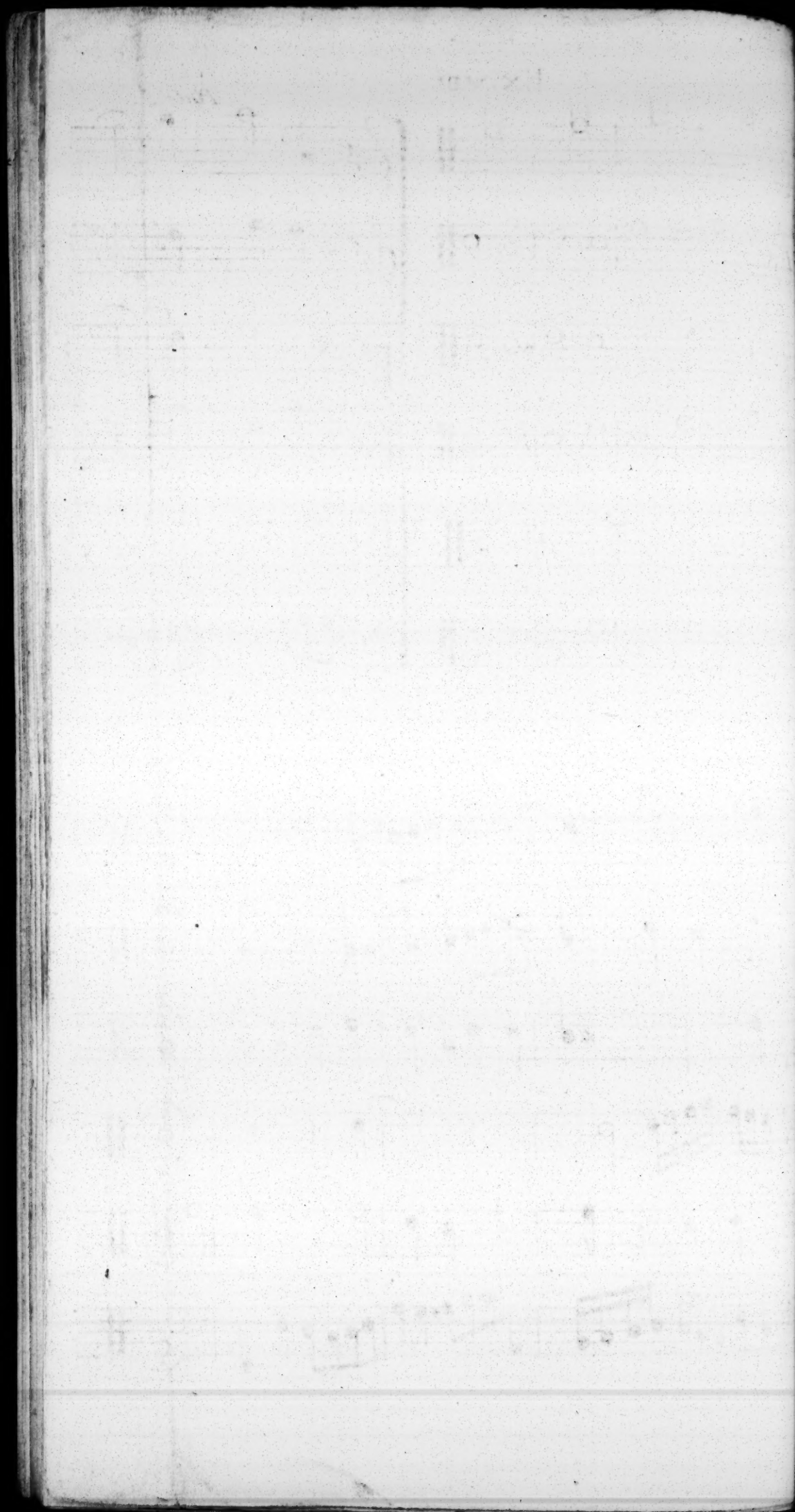
EX.VIII.

Plate. 5.

The first system of musical notation for Ex. VIII, Plate 5. It consists of two staves. The left staff has a treble clef and a common time signature 'C'. It contains six measures of music, primarily using half notes and quarter notes, with some rests. The right staff has a treble clef and a common time signature 'C'. It contains six measures of music, primarily using quarter notes and eighth notes, with some rests. The two staves are connected by a vertical line.

The second system of musical notation for Ex. VIII, Plate 5. It consists of six staves. The first five staves have a treble clef and a common time signature 'C'. The sixth staff has a bass clef and a common time signature 'C'. The music continues with various note values, including half notes, quarter notes, and eighth notes, with some rests and accidentals. The system concludes with a double bar line.





EX. IX.

Plate. 6.

The first system of the musical score consists of two staves. The left staff is a grand staff with a treble and bass clef, containing six lines of music. The right staff is also a grand staff with a treble and bass clef, containing six lines of music. The music is written in common time (C) and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

//

The second system of the musical score consists of two staves. The left staff is a grand staff with a treble and bass clef, containing six lines of music. The right staff is also a grand staff with a treble and bass clef, containing six lines of music. The music is written in common time (C) and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The notation is more complex than the first system, with many beamed notes and trills.

Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. The page is divided into two systems by a vertical line. The right edge of the page shows the continuation of the notation on the next page.

Handwritten musical notation on the right edge of the page, showing the continuation of the piece from the previous page. The notation is clear and legible, featuring notes, rests, and bar lines.

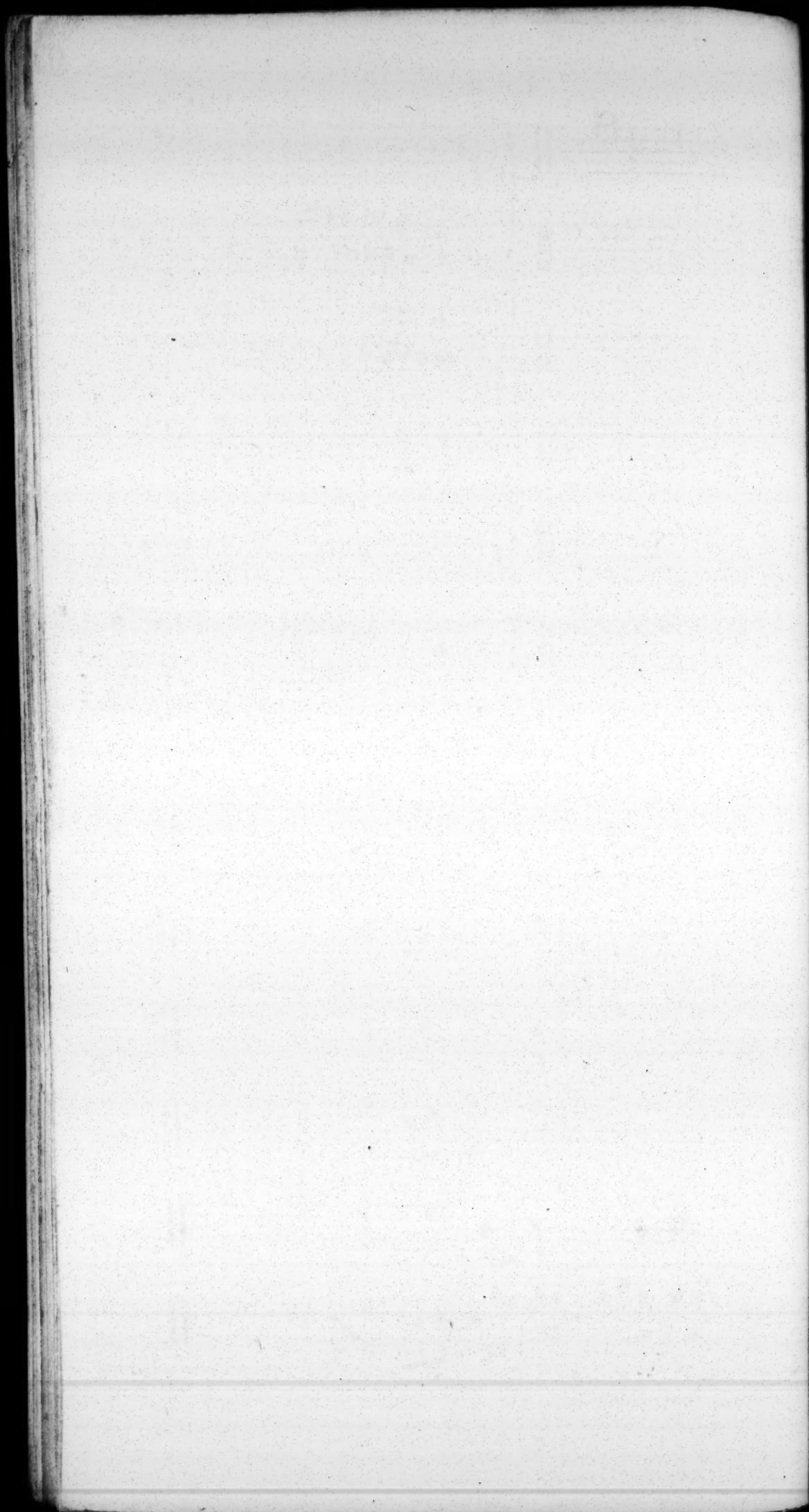


Ex. x .

Plate. 7.

The first system of musical notation for Ex. x, Plate 7, consists of six staves. The first staff has a treble clef and a common time signature 'C'. The second and third staves have a treble clef and a common time signature 'C'. The fourth, fifth, and sixth staves have a bass clef and a common time signature 'C'. The notation includes various note values, rests, and bar lines.

The second system of musical notation for Ex. x, Plate 7, consists of six staves. The first staff has a treble clef and a common time signature 'C'. The second and third staves have a treble clef and a common time signature 'C'. The fourth, fifth, and sixth staves have a bass clef and a common time signature 'C'. The notation includes various note values, rests, and bar lines. Trills are marked with 'tr' above the notes on the first and second staves.

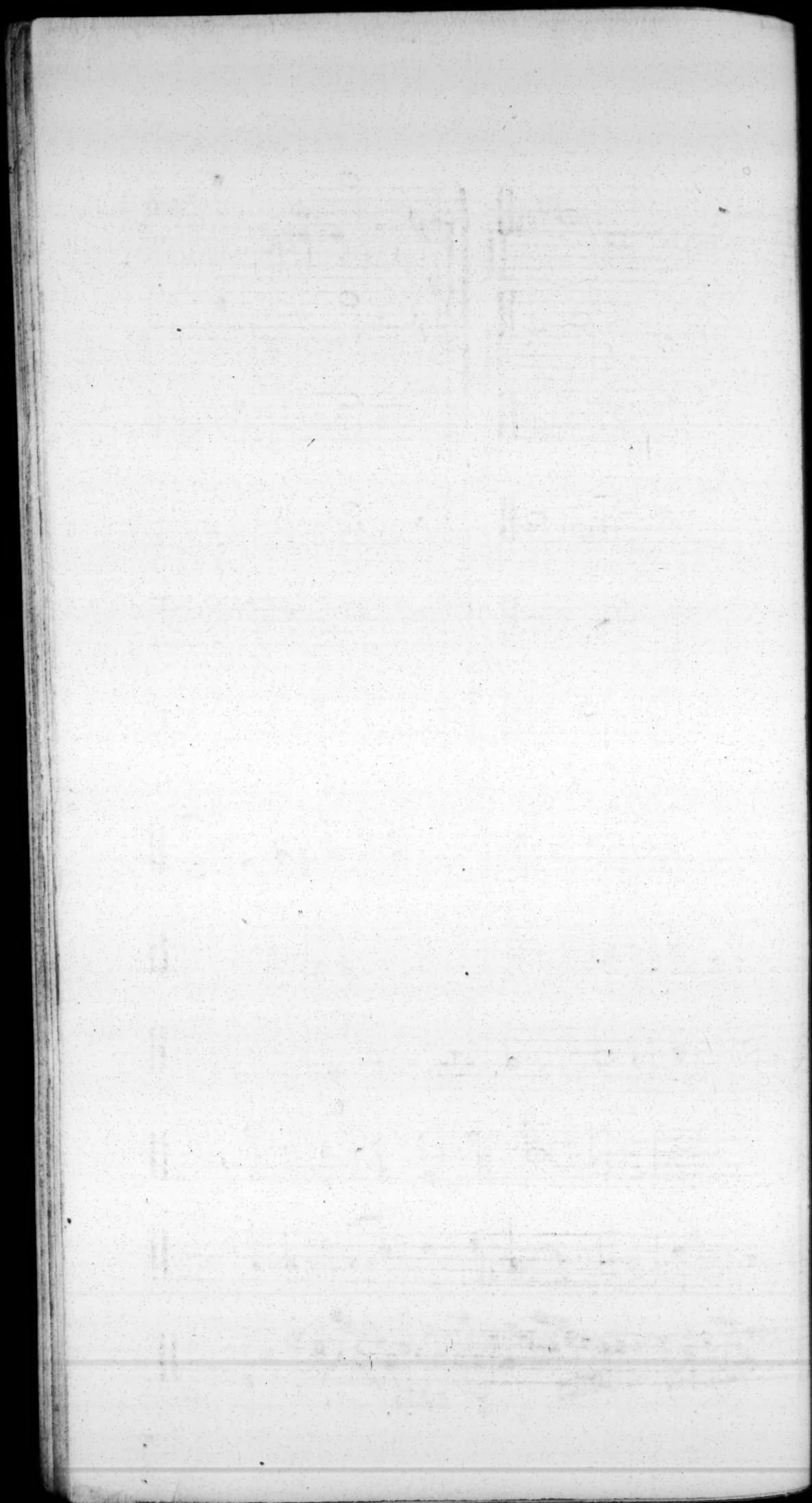


x.3









EX. XII.

Plate 9



